

A(nother) FABLE FOR CRITICS

Duet for Soprano, Baritone and Piano

**Lyrics by
JASON CHARNESKY**

**Music by
BRUCE TRINKLEY**

A(nother) Fable for Critics

*Apollo Belvedere, that brilliant god from Greece,
kept changing girls he dated into rocks and trees.
Apollo thought it odd given his brash allure
that such a sunny god remain a bachelor.*

*He tried this trick so often that one might half suppose
he never met a man he didn't metamorphose.
Poor Daphne saw a change to laurel might be prudent,
for only were she wood could she be sure he wouldn't.*

*Of course the legend's old and we've heard rumors of it
for centuries, as told by Hesiod and Ovid.
Those fables fail to tell how Daphne laughed and dared
the oxenheaded god to change one heart that cared.*

*"You play the perfect brute!" The nymph cajoled the god.
"If you would gain your suit come change the world to art.
Come touch our prosy coast and turn it to a poem.
Into pure pigment cast the rainbow haloed sun.*

*And fashion to sheer dance the slashing cataract.
Reshape our dwellings as a storeyed artifact.
Then others will arise to study art and choose
the concentrated lives of those who mark the Muse,*

*a band of scholars taught to track the echoed strain
from world to art to thought, thought back to earth again.*

*To know is its own end, it needs no loud tin moral."
And quiet Daphne blended into a mountain laurel,
and settled in Penn's Woods
and drew her scholars round who deal in artful goods.*

*We teach. We learn. We've found to question is our task.
That act shall constitute beneath the godworn mask a human institute.*

For the 30th Anniversary of the Institute for the Arts and Humanistic Studies
 Suzanne Roy, soprano, Robert Trehay, baritone, and Carl Blake, piano

A(nother) Fable for Critics*

Duet for Soprano, Baritone and Piano

Jason Charnesky

Bruce Trinkley

Andante con moto $\text{♩} = 96$

Piano

The piano introduction is in 6/8 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. Dynamics include *mp*, *f*, and *dim.* The piece ends with a *con pedale* instruction.

mp *f* *dim.*

con pedale

5

mf

A - pol - lo Bel - ve - dere, _____ that bril - liant god from Greece, _____ kept

5

mp

The first line of the song features a vocal melody in the bass clef and piano accompaniment in both staves. The piano part has a steady eighth-note accompaniment in the left hand and chords in the right hand.

10

cresc.

chang - ing girls he dat - ed in - to rocks and trees. _____

10

cresc.

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes a crescendo in the right hand towards the end of the line.

14 *mf*

rocks and trees. _____

mp

A - pol - lo thought it odd giv - en his

14 *mf*

mp

18

brash _____ al - lure _____ that such a sun - ny god re-main a bach - e -

18

23 *mf*

He tried this trick so of - ten that one might half sup -

dim.

lor. _____

23

23 *mf*

27

pose _____ he nev - er met a man he did - n't met - a - mor - phose. _____ Poor

27

f

p

32

Daph - ne saw a change _____ to lau - rel might be pru - dent, for on - ly were she

32

f

p

37

dim. *sub. pp*

wood could she be sure he would - n't. Of course the leg - end's old _____ and

pp

37

sub. p cresc. *pp*

Of course the leg - end's

42 *cresc.*
 we've heard ru - mors of it for cen - tu - ries, as told by He - si - od and
cresc.
 old and we've heard ru - mors of it for cen - tu - ries, as told by He - si -

42 *cresc.*

47 *f*
 Ov - id. Those fa - bles fail to tell how Daph - ne laughed and
mf
 od and Ov - id. Those fa - bles fail to tell how

47 *f*

51 *dim.* *rit.*
 dared the ox - en - head - ed god to change one heart that
dim.
 Daph - ne dared the ox - en - head - ed god to change one heart that

51 *dim.* *rit.*

Adagio ♩ = 72 *mp* contemptuously

cared. _____ "You play the per - fect brute!" *mp*

cared. _____ The

mp

mf rapturously

"If you would gain your suit come change the world to art. Come *mf* rapturously

nymph ca - joled the god. *rit.* Come

touch our pros - y coast and turn it to a poem. *mp* In - to pure pig - ment cast the rain - bow -

touch our pros - y coast and turn it to a poem. *mp* In - to pure pig - ment cast the

mf *mp*

64 *cresc.* *f*

ha - loed sun. And fash - ion to sheer dance the slash - ing cat - a - ract. Re -

rain - bow - ha - loed sun. And fash - ion to sheer dance the cat - a - ract. Re -

64 *cresc.* *f*

67 *dim.* *p espressivo*

shape our dwell - ings as a sto - reyed ar - ti - fact. Then

shape our dwell - ings as a sto - reyed ar - ti - fact. Then

67 *dim.* *p*

69

oth - ers will a - rise to stud - y art and choose the con - cen - trat - ed lives of those who

oth - ers will a - rise to stud - y art and choose the con - cen - trat - ed lives of those who

69 *espressivo*

72 *cresc.* *mf*

mark the Muse, a band of schol - ars taught to track the ech - oed strain

cresc. *mf*

72 mark the Muse, a band of schol - ars taught to track the ech - oed strain

cresc. *mf*

75 *mp*

from world to art to thought, thought back to earth a - gain.

mp

75 *sfz* *mp* *poco rit.*

79 **Maestoso** ♩ = 80

p ten. *cresc.*

To know is its own end, it needs no loud tin

79 *ten.* *pp cresc.*

83 *mp cresc.* *accel. poco a poco*

And qui - et Daph - ne blend - ed in - to a moun - tain

mor - al." And qui - et Daph - ne blend - ed in - to a moun - tain

83 *accel. poco a poco*

87 *f*

lau - rel, and set - tled in Penn's

lau - rel, moun - tain lau - rel, and

87 *f*

91

Woods and drew her schol - ars round who deal in art - ful

set - tled in Penn's Woods and drew her schol - ars round who

91

Andante espressivo

95 *allarg.* *joyously*

goods. _____ We teach. _____ We learn. _____

deal in art - ful goods. We teach. _____ We learn. _____

95 *allarg.* *joyously*

100 *quietly*

_____ We teach. _____ We learn. _____

_____ We teach. _____ We learn. _____

100 *p*

105 *espressivo*

We've found to ques - tion is our task. _____ That

espressivo

We've found to ques - tion is our task. _____ That

105 *espressivo* *Sva*

110 *poco rit.*

act shall con - sti - tute

act shall con - sti - tute *p* be -

110 (8^{va}) *poco rit.*

114 **Andante con moto** *mf molto cresc.*

molto cresc. Be - neath the god - worn mask an in - sti -

neath the god - worn mask a hu - man in - sti -

114 *p molto cresc.*

118 **ff Presto**

tute.

ff tute.

118 8^{va} *ff precipitando* *sfz*